



The Champion of virtue

(A Supplement With C.T. No.1.)

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TYPES OF SADISTIC THEMES

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SPANKING
SEXUAL ASSASSINS
VAMPIRES
THE CASTLE
BONDAGE
MEET DE SADE

 COMPLETE & UNEXPURGATED
TRANSLATION

 look
→


VIOLENCE

SUPERSEN!

 HOW TO ENJOY OR-
CHESTRAL CONCERTS.

 BY H. A. J. CAMPBELL AND
MYLES D. FOSTER.

PART I.

 MAGIC
FUN
Adventure
AND
THRILLS!

 HOW TO WASH, STIFFEN, AND IRON A PALE BLUE
MUSLIN BLOUSE.

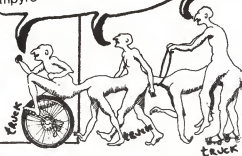
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adverts

 nice
Pictu
seru

 freaktoad!
empyre




JOHN MUIR, Editor.

small talk...



APOLOGY+EXPLANATION This issue is, as you may have already noticed, quite small. The reason for this is that several pages have had to be omitted - next issue will, however, see more pages. The music section will also be enlarged, and an at-first small ccmix section will be introduced. Artwork and/or articles will be appreciated, please write to the editorial address. Letters of comment are also wanted, please let me know your opinions. Thank you for buying/reading this issue, and good night. **John Muir**

Crucified Toad is published every two months by The Freakload Empryre



Hairy People with clean driving licences wanted to sell paintings - (NOT velvets!) If you've got a car + are prepared to use it, great, we'll pay you £10 a week extra. If not, then we'll hire one for you!

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Comix Strips. Please - artists/authors, contact JOHN MUIR or write via the edit-orial address.

Adverts for the next issue - (ads. can be upright or across)

Full page ad — £10/\$24
Half pg. — £6/\$13
Third — £4/\$9
Quarter — £3/\$7.50
Eighth — £2/\$4

COPY DATES for issues 2 + 3 —
Jan. 15 + Mar. 15 '71. The prices given here are for camera-ready ads. If you want art/layout, please add 25% to the quoted prices.

Special Inserts or Positions — On Application



C. ROBERTSON

HEAD ROCK

A SUPPLEMENT



FRANK ZAPPA as seen by D. Britton.

CHUNGA'S REVENGE

SIDE ONE - Transylvania Boogie, Road Ladies, Twenty Small Cigars, The Nancy and Mary Music. **SIDE TWO** - Tell Me You Love Me, Would You Go All The Way?, Chunga's Revenge, The Clap, Rudy Wants To Buy Yez A Drink, Sharleena.

"Hello boys and girls, welcome to our midnight concert" dutiful applause greeting FRANK ZAPPA's opening remarks at his recent FREE TRADE HALL show. Zappa, dressed in sharp blue pants and with hair shorter than we have come to expect, announced their first number, 'ADVENTURES OF PALADIN' as being from their forthcoming 200 MOTELS album. Unlike the last MOTHERS concert, the material here was, for the most part, rather constricted. The free-form

orchestration and electronic chamber music of the Black, Estrada, Gardner and Tripp band has degenerated into something of a "Look, we're playing our greatest hits" type of set. The pseudo Mothers (a poor substitute for the original band) in the first half played down to the crowd and ex-Turtle Mark Volman, despite some good vocal work the dildo of the group, was a pure embarrassment with his teen-orientated attempts at humour.

The second half was a marked improvement and the band, with Zappa dispensing some very tasty guitar-work, did a bizarre monologue on how to get a bit of 'Nucky' from chart-conscious groupies, the best clubs to score in (for English voyeurs - London's 'Speakeasy') and a fetish for the curious, namely 'Bognor Regis', 'Tewkesbury' etc. The last set, a heavy rock jam, brought the audience to it's feet and ended with a ten-minute ovation for Zappa. But for this reviewer, the visual image that made the Mothers such a unique band was sadly lacking. No-one could accuse this present line-up of being nasty or unwholesome; only Zappa's leering at innuendo or moodily sitting cross-legged on his amp/flyer was disquieting.



ZAPPA: "People are so apathetic."



Contrary to the BRIAN ALDIS review in the American magazine "AMRA" on existential philosophy and John Ramsay Campbell's bawling comments in "L'Incroyable Cinema", there's not much that can be said about "CHUNGA'S REVENGE", except in Zappa's terms the album is somewhat lightweight. He caricatures several Totem figures well enough. The Beatles, 'Birthday' in "Tell Me You Love Me". The Coasters and R & B clichés are the forms of reference in 'Would You Let Me Go All

The Way?' - which seems to be a

lead into 'MY DICK IS A MONSTER' (or 'Fenis Dimensions') again from The Motels album. Even the reliable SUGAR CANE HARRIS (remember DON & DEWEYS BIM BAM, JUNGLE HOP, FARMER JOHN and BIG BOY PETE) produces no surprises. All the vitriol social comment and musical dexterity of earlier albums is missing. A disappointing follow-up to 'WEASELS RIPPED MY FLESH'.

Reviewed by Robert Holland.

THE RILL THING

SIDE ONE - Freedom Blues, Greenwood Mississippi, Two Time Loser, Dew Drop Inn, Somebody Saw You, Spreadin' Natta, Whats The Matter?, SIDE TWO - The Rill Thing, Lovesick Blues, I Saw Hw Standing There.



LITTLE RICHARD 15-19

BRIAN ALDISS, writing in a recent issue of 'SPECULATION', appears to be the first critic to notice the STRAVINSKY/STOCKHAUSEN influence in the work of that latterday archetypal rocker, LITTLE RICHARD. Now, with 'The Rill Thing', Richard's juxtaposition of contemporary music styles reminds one of how ephemeral much touted groups such as ZEPPELIN, or even DYLAN, really are.

Richard moves into the seventies with a verve and fire that has been lamentably absent from his records since he left 'SPECIATY' some years ago. This album bridges the years admirably and opens with his recent million-sellers 'Freedom Blues' and 'Greenwood Mississippi' in the same dilacrate vocal style he used on THE UPSETTERS 'I'M IN LOVE AGAIN'. The backing on these tracks is heavily guitar-dominated, as opposed to the

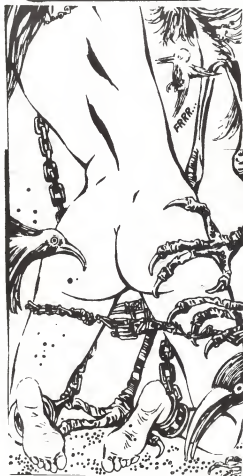
Neanderthal sax sound of his early hits. 'Two Time Loser' uses a blues guitar riff that builds up in boastfull HOWLIN WOLF (note the harmonica solo) denouncement and the Muscle Shole's sidemen back-up, in convincing, if CREAM-like, style. For some unknown reason, 'DEW DROP INN' was released here as a single some months back. Paradoxically, this is the worst cut on the album; years out of date, highly derivative and naive.

The last track on side two is the gem; for sheer mindless stabbing, anarchistic power 'Spreadin' Natta' is a destroyer. If one is being honest, this track should have kicked off side one and laid the basis for the ultimately heavy rock L.P. Richard is capable of sustaining. With the right musicians (if only HENDRIX... and intelligent use of rock he could have produced a wall of sound equal to the loud-hell

of a Dante. Sure, it would be excessive, and in some parts unsubtle. But when was good rock anything but excessive? Ask NIK COHN, JACK GCOD or GUS GOODWIN.

Side Two opens with the title track, an instrumental with Richard on electric piano, and is, according to reliable sources, an enigma. (I suggest you read the Aldiss article mentioned above for a full, penetrating analysis of this number.) The remaining tracks are oldies, and, while good vocally, have a somewhat dated feel about them.

Robert Holland.



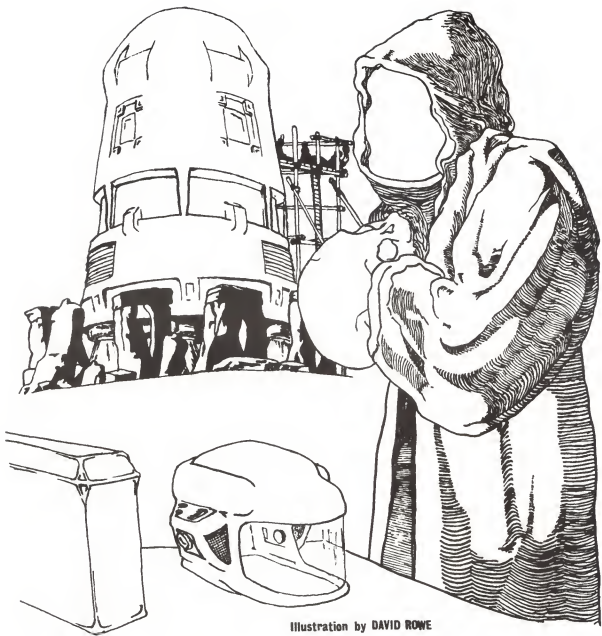


Illustration by DAVID ROWE

WHAT MOTHERS SAY

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SEE PAGE 27 for more info.

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